

FAMILY GUY

"Da Boom"

Production #2ACX06

Written by

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Created by

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TABLE DRAFT
May 7, 1999

“Da Boom”

CAST LIST FOR #2ACX06:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN (SUB: MATT WEITZMAN)
MEG GRIFFIN.....	MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN/MUTANT KING.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
APPLIANOID #1.....	TBD (SUB: MATT WEITZMAN)
APPLIANOID #2.....	TBD (SUB: MIKE BARKER)
BOB VILLA.....	TBD (SUB: CRAIG HOFFMAN)
BOBBY.....	TBD (SUB: GARRETT DONOVAN)
CASHIER.....	TBD (SUB: CRAIG HOFFMAN)
CHICKEN MAN.....	TBD (SUB: GARRETT DONONVAN)
CLEVELAND.....	MIKE HENRY (SUB: MIKE SHIPLEY)
CROWD.....	ALL
DIANE.....	LORI ALAN (SUB: ALEX BORSTEIN)
FACTORY WORKER #1.....	TBD (SUB: CRAIG HOFFMAN)
FACTORY WORKER #2.....	TBD (SUB: MIKE BARKER)
GLASSES GUY #1.....	TBD (SUB: MIKE SHIPLEY)
GLASSES GUY #2.....	TBD (SUB RICKY BLITT)
GLASSES GUY #3.....	TBD (SUB: MATT WEITZMAN)
GREG TWINKIE.....	SETH MACFARLANE
GUARD.....	TBD (SUB: DANNY SMITH)
GUESTS.....	ALL
JACK PERKINS.....	TBD (SUB: DANNY SMITH)
JOE.....	PATRICK WARBURTON (SUB: GARRETT DONOVAN)
MUD COVERED RABBIT.....	TBD (SUB: DANNY SMITH)
OLD MAN.....	TBD (SUB: GARRETT DONOVAN)
PAM.....	TBD (SUB: ALEX BORSTEIN)
PRISONERS.....	ALL
QUAGMIRE.....	SETH MACFARLANE
RABBIT ON STAGE.....	TBD (SUB: MIKE BARKER)
RANDY NEWMAN.....	TBD (SUB: DANNY SMITH)
SHIELA TWINKIE.....	TBD (SUB: ALEX BORSTEIN)
TOM.....	SETH MACFARLANE
TRICIA.....	ALEX BORSTEIN
WHITE-COLLAR WORKER #1.....	TBD (SUB: MIKE BARKER)
WHITE-COLLAR WORKER #2.....	TBD (SUB: MATT WEITZMAN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

CHYRON: "December 31, 1999"

INT. GRIFFINS' LIVING ROOM - SAME

THE GRIFFINS (minus Meg) watch TV.

INT. TELEVISION STUDIO - DAY (ON TV)

TOM and DIANE stand next to a large video screen which reads "Action News 5 Millennium In Review."

DIANE

And that concludes our special half-hour salute to the past one thousand years.

TOM

We leave you this New Year's Eve with a look back at some of those we've lost this Millennium.

We hear "One Sweet Day" by Mariah Carey and Boyz II Men as we see photos with captions: "Joan of Arc," "Leonardo DaVinci," and "Norman Fell."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE

(OFF TV) Ghengis Khan and Shari Lewis? (SADLY) I need a moment.

MEG enters from the kitchen.

MEG

I am so psyched! Kevin asked me to the neighborhood New Year's Eve party!

CHRIS

Does he know you smell?

LOIS

(HUSHED) Chris, that's your sister's business. (THEN) Honey, that's wonderful! It's so nice of Cleveland and Loretta to host the party this year.

PETER

Yeah, there's nothing like a party at someone else's place. You never have to worry about cleaning up the mess.

INT. SOMEONE'S LIVING ROOM - NIGHT (FLASHBACK)

SFX: conga line music.

Peter is in the middle of a CONGA LINE, dancing to the music. His left hand is on Lois' shoulder in front of him. His right hand holds a glass of red wine. The music plays the familiar "**da da da da da.**"

PETER/CROWD

Hey!

On the "hey", Peter purposely tosses the contents of his wine glass on a nearby white couch. Again, "**da da da da da.**"

PETER/CROWD (CONT'D)

Hey!

On this "hey", Peter throws the wine glass against the wall, **shattering** it. Once more, we hear "**da da da da da,**" as Peter runs out of line, quickly exiting the house, only to **smash** through the wall driving a car.

PETER

Hey!

EXT./ESTAB. STRIP MALL - DAY

ANGLE ON Peter as he comes out of The Thirteenth Step liquor store with a shopping cart full of beer and liquor bottles.

He passes by a MAN IN A CHICKEN SUIT wearing a sandwich board that says, "Eat at Sam's Chicken Shack."

CHICKEN MAN

Well, looks like someone's going to
a big party tonight! You should
(CHICKEN SOUND) "pick-up" a chicken
strip party-pack for all your
friends. Here's a coupon.

PETER

Look, pal, I don't take coupons from
giant chickens. Not after last time.

INT. MARKET - DAY (FLASHBACK)

Peter is at the checkout counter in front of a CASHIER.

PETER

Oh yeah, and that nice chicken
outside gave me this coupon.

Peter hands the coupon to the Cashier.

CASHIER

I'm sorry, this is expired.

Peter looks out the store window and locks eyes with a GIANT CHICKEN. The Giant Chicken's eyes widen in fear.

PETER

BASTARD!!!

Peter runs and hurls himself through the plate glass window, tackling the Giant Chicken. They roll onto a freeway overpass. Peter **slugs** the Giant Chicken and the Giant Chicken **pokes** Peter with his beak (**which still sounds like a human punch**). The Giant Chicken jumps to avoid Peter's punch and lands on an eighteen-wheeler. The Giant Chicken starts to smile cockily, then looks up and sees Peter, who now is standing on the next freeway overpass.

Peter jumps onto the Giant Chicken, who lands on his back, but in one motion, flips Peter backwards, throwing him off the truck. Peter's hand catches the top rung of the ladder that leads down the back of the truck.

The TRUCKER, checking his rear view mirror, sees Peter and the Giant Chicken. He loses control of the truck, which careens off the bridge they're now driving on. As the truck plummets towards the water below, a helicopter flies by and the Giant Chicken grabs one of the landing skis. The helicopter carries the Giant Chicken and Peter (who still holds onto the Giant Chicken's leg) towards the nearby metropolis. Suddenly, both of their eyes widen...

INT. CORPORATE OFFICE - CONTINUOUS (FLASHBACK)

Several WHITE-COLLAR WORKERS perform mundane tasks and talk in hushed business-like tones.

WHITE-COLLAR WORKER #1

(HANDS FILES TO CO-WORKER) I'm gonna
need these by Friday.

WHITE-COLLAR WORKER #2

Is that going to give us enough time
to cross-check the--

Peter and the Giant Chicken **crash** through the window in a yellow blur, taking out several cubicle walls with them. The EMPLOYEES **scream** as Peter and the Giant Chicken resume their fight. The two scuffle into the copy room and Peter grabs the Giant Chicken's head, **smashing** it down onto the copy machine. He then repeatedly **slams** the copy machine door down on the Giant Chicken's head. Eventually, the Giant Chicken's body goes limp, as the copy machine **spits** out copies of its unconscious face. Peter walks back into the bullpen, tattered and bloodied.

PETER

(BREATHLESS, GESTURING TO COPY ROOM)

Chicken. Gave me a bad coup--

The Giant Chicken **tackles** Peter from behind, the momentum carrying them both through another window. They plummet forty-seven stories and **smash** onto the sidewalk below. Peter lands on the Giant Chicken, unharmed. The Giant Chicken lies, motionless.

Peter picks himself up and, having been through it all, walks into the setting sun. **CLOSE ON** the Giant Chicken as one eye pops open, ominously.

EXT. LIQUOR STORE - DAY (BACK TO PRESENT)

PETER

Some other time, pal.

He starts to walk away. The Chicken Man grabs Peter by his lapels.

CHICKEN MAN

There won't be any other time. The world is gonna end at midnight tonight! Y2K!

PETER

"Y2K?" What are you selling, chicken or sex jelly?

CHICKEN MAN

The Y2K bug! At midnight, every computer in the world is going to fail. Planes will fall out of the sky, and all the world's nuclear weapons will explode, annihilating the entire planet! So you better buy some chicken strips now! (OMINOUSLY)
Before it's too late!

PETER

Holy crap!

Peter starts running in circles, panicked.

PETER (CONT'D)

The sky is falling! The sky is
falling!

Peter runs face first into a lamp post.

EXT. SPOONER STREET - DAY

QUAGMIRE and JOE watch CLEVELAND tie a balloon to his mailbox. Peter pulls into his driveway, his station wagon overflowing with supplies.

CLEVELAND

Hey, Peter, in case you didn't know,
a balloon tied to a mailbox is the
international symbol for (DOING
LITTLE DANCE; IN A HIGH-PITCHED
VOICE) "party over here!"

PETER

Forget the party, the world's gonna
end. Give me a hand with this
generator.

QUAGMIRE

Oh, Peter. You and electricity mix
like oil and latex. Case in point,
Neighborhood Watch.

EXT. SPOONER STREET - NIGHT (FLASHBACK)

Peter stands next to a streetlight pole, surrounded by a group of NEIGHBORS. Attached to each streetlight pole are dozens of jury-rigged lights pointing in every direction.

PETER

Fellow neighbors, in my ongoing effort to reduce crime in our neighborhood, I present my "Take Back the Night" floodlights.

Peter takes a frayed looking cord and plugs it into an outlet. There's a **spark** and the entire neighborhood goes black.

AERIAL SHOT OF CITY - NIGHT (FLASHBACK)

The lights concentrically go out, starting at Peter's neighborhood. **WE ZOOM IN** to show the Quahog State Prison.

INT. QUAHOG STATE PRISON - NIGHT (FLASHBACK)

The lights dim. We hear an electric **buzzer** sound as all the cell doors **unlock**. Scary looking PRISONERS run toward the exits with glee.

PRISONERS

I'm gonna see my mom! / I'm gonna go
kiss my girlfriend! / I'm gonna
randomly kill the first person I see!

The last prisoner **laughs** maniacally as we **IRIS OUT** with the **Merry Melodies theme**.

EXT. SPOONER STREET - DAY (BACK TO PRESENT)

PETER

Don't you guys get it? (OMINOUSLY)
Y2K. It's for the end of the world,
when everything breaks down.

The guys all share a **chuckle**.

CLEVELAND

Peter, you are the height of just too
muchery.

(MORE)

CLEVELAND (CONT'D)

The only things that aren't going to be working come midnight are Joe's legs. (THEN) Sorry, Joe, I'm in one of my giddy moods.

JOE

Hey, it's funny 'cause it's true.

PETER

Laugh all you want. I'm gonna save my family. Just do me a favor. When you guys die and you're ghosts and you're haunting me, can you look away when I pee? I... I can't go when someone's watching.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**INT. GRIFFINS' LIVING ROOM - SAME**

Lois, wearing an evening dress, looks in the mirror and clips on an earring. Brian comes out of the bathroom, wearing a tux and black tie.

BRIAN

Can you help me with these damned studs?

LOIS

Aren't you a little overdressed?

BRIAN

(A LITTLE EMBARRASSED) Actually, I'm just stopping off at Cleveland's.

(MORE)

BRIAN (CONT'D)

There's a benefit gala at the Boston
Pops tonight, and, well, I'm trying
to nail the flautist.

Lois helps him with his studs. Stewie scampers in wearing a
sash that reads: "Baby New Year."

LOIS

Oh, Stewie, you're adorable!

STEWIE

Yes, yes, I rather like the sash, but
do the Huggies make my ass look big?

Lois finishes putting on her jewelry.

LOIS

(CALLING OUT) Peter, let's go! (TO
BRIAN) It always takes him so long to
get dressed.

INT. GRIFFINS' BATHROOM - NIGHT (FLASHBACK)

Lois is finishing putting on her makeup. She's wearing a
striped, low-cut dress. She checks her watch.

LOIS

Peter, we're gonna be late for my
father's surprise party. Aren't you
dressed yet?

Peter walks in. He's wearing the exact same striped low-cut
dress as Lois.

PETER

Aw, crap.

Lois just stares at him for a beat.

PETER (CONT'D)

Well, one of us is gonna have to
change.

Lois just stares at him.

PETER (CONT'D)

(ANNOYED SIGH) Unzip me.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO PRESENT)

Chris and Meg enter, dressed for the party.

LOIS

Where's your father?

CHRIS

He's still down in the basement.

Lois opens the basement door and calls down.

LOIS

Peter, you've been down there all
day! I hope you're already-- Ahh!

Peter comes up the stairs dressed in a radiation suit,
startling Lois.

CHRIS

The government is here! Run, E.T.,
run!

E.T. runs out the backdoor, hands in the air, **shrieking.**

LOIS

Peter, this isn't a costume party.

PETER

No, this is Y2K, Armageddon is
coming. Now c'mon, everybody get
into your suits.

LOIS

Peter, quit fooling around. We are not missing a once-in-a-lifetime event because of some whacko doomsday theory.

PETER

Okay, okay. Hey, you guys, (HEADS TOWARDS BASEMENT DOOR) before we go, I got a question for everyone. You know that one Christmas present you really wanted but didn't get?

MEG/CHRIS/BRIAN/STEWIE

A phone? / A pony? / A humidor? / A dead Lois?

PETER

Yeah. Well, it's in the basement. Come on, let's go see.

CHRIS

Cool!

He starts down the steps.

LOIS

Stop this foolishness and let's go. We're gonna be late.

MEG

Yeah, Kevin's waiting for me.

Everyone starts for the door. We hear the **pump of a shotgun** **ANGLE ON PETER**, holding a shotgun. (NOTE: The gun is not pointed at the family.)

PETER

No one's going anywhere.

INT. GRIFFINS' BASEMENT - NIGHT

Crates of supplies line the walls. Everybody wears their radiation suits. Stewie, the only one with his radiation suit helmet on, sits on Lois' lap.

BRIAN

Thanks a lot, Peter. Right now I could be in Boston pretending I give a rat's ass about Vivaldi.

MEG

What about me? I could be tasting what Kevin had for dinner.

She starts to **cry**.

PETER

Geez, I can't believe this is the thanks I get for savin' my family's ass.

ANGLE ON Chris watching a TV. He turns toward the others.

CHRIS

It's almost midnight!

LOIS

(SIGHS) Well, if there's a bright side to any of this, it's that we'll be ringing in the New Year as a--

Peter **slams** Lois' helmet onto her head.

LOIS (CONT'D)

(MUFFLED) -- family.

Everybody starts to huddle around the TV.

INT. ACTION NEWS 5 STUDIO - NIGHT (ON TV)

Tom and Diane are at the news desk wearing party hats with several open bottles of champagne. Over their shoulders is a screen showing TRICIA TAKANAWA standing outdoors in front of a large CROWD, a giant clam perched high on a pole behind her. Diane and Tom raise their champagne glasses.

DIANE

We now go live to Asian Reporter
Tricia Takanawa. Well, Tricia, it's
almost midnight, as you can see.
Unless of course you have a
windshield in front of you.

EXT. QUAHOG TOWN SQUARE - CONTINUOUS (ON TV)

TRICIA

Diane, the fabled Quahog Alabaster
Clam is about to descend and usher in
a new Millennium!

The clam lights up and starts to descend slowly.

CROWD

Ten! Nine! Eight!...

INT. GRIFFINS' BASEMENT - CONTINUOUS (BACK TO SCENE)

CLOSE ON Peter, now in his helmet.

PETER

This is it!

INT. CLEVELAND'S HOUSE - CONTINUOUS

All the GUESTS count down while watching the clam on TV.

GUESTS

Seven! Six! Five! Four!...

INT. GRIFFINS' BASEMENT - CONTINUOUS

CLOSE ON Peter. Beads of sweat form on his brow.

PETER

Hold on tight!

Lois crosses her arms, annoyed.

EXT. QUAHOG TOWN SQUARE - CONTINUOUS (ON TV)

The clam continues to descend.

CROWD

Three! Two! One! Happy New Year!

The clam stops its fall at a sign which lights up to read, "2000." Everybody **celebrates**.

INT. CLEVELAND'S HOUSE - CONTINUOUS

All the guests **celebrate**.

INT. GRIFFINS' BASEMENT - CONTINUOUS

The family watches the crowd on TV in silence for a few beats. In the background, we hear the guests next door **whooping** it up at Cleveland's party.

BRIAN

(BEAT, PISSED) A flautist, Peter.

LOIS

(TO PETER) Well, I hope you're happy.

(RISING) C'mon, kids, we can still

make the party if we--

SFX: Deafening explosion.

The basement starts **shaking** violently.

EXT. GRIFFINS' HOUSE - CONTINUOUS

A plane **crashes** into the backyard, followed by a train which comes out of nowhere and **smashes** into a neighboring house.

EXT. CITY STREET - CONTINUOUS

One by one, manholes are **blown off** the pavement by violent geysers spewing from the city's sewer. **CUT TO** Marilyn Monroe **giggling** as her white skirt gently flaps above a heating grate. Suddenly, a geyser **bursts** up through the grate and shoots her thousands of feet into the air.

EXT. OUTER SPACE - CONTINUOUS

On the surface of the earth, we see **bombs exploding, earthquakes, tidal waves**, etc. The continents slowly start to shift to form the face of Alfred E. Newman.

EXT. GRIFFINS' HOUSE - CONTINUOUS

Nuclear bombs **explode** in the b.g., razing the skyline. After the dust settles, there's an **eerie silence**.

PETER (V.O.)

Told ya.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE POST Y2K - DAY

Our usual **cheery intro music** plays over a post-apocalyptic version of our stock establishing shot. The sky is nuclear-winter grey. In the front yard, the fuselage of a plane sticks out of the ground. Some of the walls of the house are missing.

CHYRON: "One week later."

INT. GRIFFINS' KITCHEN - SAME

CLOSE ON two eggs breaking, then frying on a metal surface. **PULL BACK TO REVEAL** that the eggs are frying on a Rhode Island license plate. **PULL BACK TO REVEAL** that the license plate is being heated over a small fire in a garbage can. Brian and the kids sit at the table. Peter enters, happily.

PETER

Good morning, family. Hey Lois,
remember when I was the third Hardy
Boy?

LOIS

Peter, there was no third Hardy Boy.

PETER

Oh, really? Just like there was no
apocalypse? (QUICKLY) He shoots, he
scores.

LOIS

Okay. We were wrong about the end of
the world and you were right. Can we
please just drop it?

MEG

It's not fair. I finally get a date
with Kevin and he gets vaporized.

CHRIS

He's just using that as an excuse.

LOIS

Let's just be grateful. We're the only ones on the block who survived the apocalypse healthy and mutation-free.

CLEVELAND (O.S.)

(IRKED) I said I can do it.

QUAGMIRE (O.S.)

Hey, shut up!

We hear **two people knocking**. The kitchen door **falls** down to reveal Quagmire and Cleveland fused together into one body, with Quagmire perpendicular to Cleveland's torso.

PETER

Oh, hey, Clevemire.

QUAGMIRE

That's Quagland!

CLEVELAND

"Quagland?" Oh, you must be dreaming.

QUAGMIRE

Not about kickin' your fat ass!

The Quagmire part starts to attack the Cleveland part. Cleveland turns sideways and **slams** Quagmire into the counter.

QUAGMIRE (CONT'D)

Ahhh!

LOIS

Boys, please! You'll hurt yourself.

Clevemire settles down.

CLEVELAND

Our most heartfelt apologies, Lois.
I guess we're both just a little
crabby on account of the fact that
neither one of us has had any food
for days.

LOIS

Well, we just finished off what we
had in the kitchen. And those damn
rabbits really tore up my vegetable
garden.

EXT. BACK YARD - DAY (FLASHBACK)

A group of RABBIT MUSICIANS are on stage in one part of the garden, playing amplified rock **music**. A rowdy CROWD OF RABBITS, dressed like hippies, have gathered to watch. **ANGLE ON** one corner of the garden where HIPPIE RABBITS are running and sliding in the mud (a la Woodstock).

RABBIT ON STAGE (OVER P.A.)

Attention. Do not eat the blue
carrots.

Two mud-covered rabbits look to each other.

MUD COVERED RABBIT

Oh man... (STONED PANIC) Is green
blue?

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

LOIS

Thank goodness Peter bought a huge
supply of dehydrated meals before
the blast.

Peter empties a box of dehydrated food in his mouth. He's surrounded by dozens of empty boxes.

LOIS (CONT'D)

Peter, what are you doing? You just
ate a year's worth of food!

PETER

Huh. What a waste of money. I'm
still hungry.

Peter drinks a glass of water. As soon as he swallows, his whole body instantly puffs out to a grotesque round form.

PETER (CONT'D)

Everyone leave. I have to poop.

(BEAT, THEN URGENTLY) NOW!

EXT. QUAHOG STREET - DAY

Downtown Quahog is mostly reduced to rubble. Brian and a normal-sized Peter, stand in front of the burnt out Stop 'n Shop. It's obviously out of business.

PETER

Figures, the one time I remember my
value club card. Aw crap, there's no
food in the whole town.

BRIAN

(SNIFFS) Wait a minute. I smell
barbecue.

Peter's eyes light up.

EXT./ESTAB. CHANNEL 5 BUILDING - DAY (MOMENTS LATER)

The building is a bombed-out ruin. Peter and Brian look around the entrance. Brian **sniffs** the air again. He points with one arm and raises his back leg, like a pointer hound.

INT. CHANNEL 5 BUILDING - DAY (CONTINUOUS)

Peter and Brian head down a hallway. Half-burnt pictures of the news team barely hang on the walls. We hear **ravenous eating noises**. Peter and Brian turn a corner. Their eyes widen as they spot a tattered Tom and Diane eating at the newsdesk. Peter **licks** his chops and starts towards them. Brian **sniffs** the air again, then pulls Peter back into the wings, sensing something amiss.

TOM

What do you think, Diane? Can I
cook, or what?

DIANE

Delicious, Tom. But shouldn't we be
eating her with chopsticks?

They **chuckle**. Brian and Peter react.

DIANE (CONT'D)

(BITES DOWN) Ow. What's this?

Diane **spits** out an "Action News 5" microphone sign. In the wings, Peter's and Brian's eyes go wide.

BRIAN

Oh my god! They're eating Asian
reporter Tricia Takanawa!

PETER

Holy crap, they're just gonna be
hungry again in an hour!

Tom notices Peter and Brian, then stops chewing.

TOM

Diane, do you see what I see?

DIANE

Dessert.

PETER

Run!

They sprint out.

EXT. GRIFFINS' DRIVEWAY - AFTERNOON

Peter is loading bags into what's left of the car, as Lois (holding Stewie) and Brian stand nearby. Chris struggles to fit a large potted tree into the back seat.

CHRIS

(TO TREE) Come on, Woody. We're gonna search for food.

PETER

Sorry, Chris, the plant can't come.

LOIS

(SOTTO, TO PETER) It's the closest thing he has to a friend.

PETER

It'll just be another mouth to feed.

(TO CHRIS; CHEERFULLY) I'll take care of Woody, son.

Peter takes the potted tree around the corner of the house. We hear a single **gunshot** o.s. Peter returns.

CHRIS

What was that?

PETER

(QUICKLY) Nothing. Let's go.

LOIS

I don't know. Maybe it's too dangerous out there. Joe told me the countryside is full of hideous mutant gangs.

PETER

That's crazy. Where'd you hear that, Joe?

ANGLE ON JOE. He's partially buried in the driveway -- only part of his wheelchair and the upper portion of his body is above ground.

JOE

(DEMONSTRATES) I have my ear to the ground. (LAUGHS HEARTILY) If you don't laugh, you cry.

LOIS

Good-bye, sweet home. Maybe someday we'll return.

PETER

Hey, Joe, can you keep an eye on the place?

Peter puts a mirror in front of Joe so he can see the house behind him.

JOE

Will do!

Meg finishes setting up dozens of mousetraps around Joe.

MEG

There ya go, Mr. Swanson. These oughta keep the vermin away.

JOE

Thanks, hon. Stay in school.

The Griffins drive away. After a beat, a GIANT MOUSE coolly walks over to Joe. It kicks away one of the traps, taunting him. Joe glares at him for a beat.

JOE (CONT'D)

BRING IT ON!!!!

EXT. QUAHOG ROAD - DAY

The Griffins' car exits Quahog, passing the "Welcome To Quahog" sign on the way out.

INT. CAR - CONTINUOUS

Peter drives as everyone else sleeps. We hear Lindsey Buckingham's "**Holiday Road**" (from "**National Lampoon's Vacation**"). Peter looks over to see CHRISTIE BRINKLEY pulling up alongside the car in a red Corvette. She smiles at Peter, flirtatiously. He smiles back. She blows him a kiss. He looks carefully over at Lois to make sure she's asleep, then blows Christie a kiss. She drives a little closer, accidentally **scraping** against the side of Peter's car.

PETER

Hey!

He **slams** his car hard against Christie's, running her off the road. Everyone in the car is jarred awake.

LOIS

Oh my god. Is everybody okay?

Everyone **ad-libs** "yes."

STEWIE

At last, an architectural style that suits my sensibilities. Kind of Dresden meets Georgia O'Keefe, hmm?

MEG

(LOOKING AROUND) Where are we?

EXT. BEACHFRONT - CONTINUOUS

All around the Griffins' car, FAT UGLY MEN with oversized jaws and wearing only shirttails and briefs are **ad-libbing thick New England-accented rantings**, and running around with whiskey bottles, chasing **screaming** YOUNG WOMEN.

INT. GRIFFINS' CAR - CONTINUOUS

LOIS

Oh my god, this is horrible!

BRIAN

I was afraid of this. The apocalypse has given rise to a world of mutant subcultures. This appears to be a band of big-chinned hedonists who've created their own moral universe, where lust and Dionysian indulgence reign supreme.

Brian looks out the window and sees a sign that reads, "Hyannis Port, Mass."

BRIAN (CONT'D)

Oh. Wait a second. I'm sorry. This is the Kennedy compound.

EXT. ROAD - DAY

The Griffins drive past the burnt-out remains of a LensCrafters. Several MEN block their path, flagging the car to stop.

LOIS

Look, Peter, people!

Peter stops the car and he and Lois get out as the men approach.

GLASSES GUYS

Greetings, survivors. Welcome to the
Rehobeth, Massachusetts Lenscrafters.
Do you have any food?

PETER

No, that's why we're on the road.
They all put on glasses with foot-long lenses.

GLASSES GUYS

It would be unethical for us not to
inform you that with these space-age
lenses we've crafted in about an
hour, we can read your thoughts.

LOIS

Oh, that's silly.

GLASSES GUYS

For example, right now, you're
thinking "oh, that's silly."

PETER

Oh my god, that's incredible. Okay,
okay, how much change do I have in my
pocket?

GLASSES GUYS

(STUMPED) Uh...

GLASSES GUY #1

(REACHING) Change is what you make of
it.

LOIS

That's not mind-reading. That's
philosophy.

The Glasses Guys exchange nervous looks. The First Guy starts talking and the other two try in vain to match what he's saying.

GLASSES GUYS

Well, in that case, we're not mind
readers, we're philosophers.

LOIS

(ANNOYED) This is ridiculous. C'mon,
let's go.

GLASSES GUYS

You are now thinking of leaving.

PETER

Oh my god, they can see the future,
too. (CALLING BACK) Will Lois give me
good lovin's tonight?

LOIS & GLASSES GUYS

No.

EXT. COUNTRY ROAD - LATER

MEG

I'm starving.

The car slows down and **sputters** to a halt. Peter looks at the gas gauge, then turns to Lois.

PETER

Aw crap! Out of gas.

CHRIS

Hey, Dad! Look!

Chris points to a folksy-looking country inn. A kindly OLD GUY sits on the porch.

OLD MAN

Well... howdy strangers. You look plum-tuckered. Like to set a spell?

LOIS

Actually, we are tired.

CHRIS

And hungry!

OLD MAN

Well, we got plenty of room, here.
And fresh apples from our own tree.

The man gestures to a large apple tree. Behind it is a rolling meadow. BIRDS fly and DEER run as we hear **happy piano music**.

OLD MAN (CONT'D)

Stay as long as you like.

LOIS

Oh, Peter! We've found a new home!

BRIAN

This place is paradise.

OLD MAN

Sure is... 'cept for Randy Newman.

They look to see RANDY NEWMAN sitting at a piano underneath the apple tree.

PETER

Randy Newman?

OLD MAN

Yep. Just sits there all night and
day, singin' about what he sees.

RANDY NEWMAN

(SINGING) FAT MAN WITH HIS KIDS AND
DOG, DROVE IN THROUGH THE MORNING
FOG. HEY THERE, ROVER. COME ON OVER.

The old man looks at them, wearily. The Griffins look at
Randy with mixed feelings.

LOIS

(TRYING TO BE POSITIVE) Well, it's
nice to have music while we eat.

Lois walks over to the apple tree and starts to pick an apple.

RANDY NEWMAN

(SINGING) RED HEADED LADY, REACHIN'
FOR AN APPLE, GONNA TAKE A BITE, UHP,
NOPE, SHE'S GONNA BREATHE ON IT
FIRST, WIPING IT ON HER BLOUSE...

Lois just looks at him. He stops singing. Then she takes a
bite.

RANDY NEWMAN (CONT'D)

(SINGING) SHE TAKES A BITE, CHEWS IT
ONCE, TWICE, THREE TIMES, FOUR TIMES,
STOPS, SALIVA WORKIN', TAKES A LONG
HARD LOOK AT RANDY...

Lois glares at him. Then starts to eat.

RANDY NEWMAN (CONT'D)

(SINGING) FIVE TIMES.

Peter walks over to Lois.

RANDY NEWMAN (CONT'D)

(SINGING) FAT OL' HUSBAND WALKIN'
OVER...

PETER

C'mon, let's go.

The Griffins head down the highway on foot.

RANDY NEWMAN

(SINGING) WALKIN' DOWN THE ROAD.
LEFT FOOT, RIGHT FOOT, LEFT FOOT,
RIGHT FOOT...

A half-eaten apple pelts Randy in the head.

EXT. MASSACHUSETTS COUNTRYSIDE - NIGHT

The family trudges down the road. Everybody, except Peter, looks exhausted. Lois is carrying Stewie.

CHRIS

(SINGING) LEFT FOOT, RIGHT FOOT, LEFT
FOOT, RIGHT FOOT...

LOIS

Honey, we've got to find some food.
I think Stewie even wants to start
nursing again.

PAN DOWN to Stewie. He violently **rips** open Lois' blouse, revealing her bra.

STEWIE

(LUNGING FOR BRA) Off with you!

Lois nudges Stewie aside and buttons up her blouse.

BRIAN

Peter, we're gonna need to find some shelter, too. Those rumors about evil mutant gangs could be true.

PETER

I'm sorry, you guys. If we had all gone to Cleveland's party, we'd be dead now instead of stuck here in...

He glances up at a road sign reading "Welcome to Natick".

PETER (CONT'D)

...Natick. (THEN) Natick! That's it! We're saved!

LOIS

What are you talking about?

PETER

You guys, everyone knows there are only two things that can survive a nuclear holocaust -- cockroaches and Twinkies! And Natick has a Twinkie factory! I bet they got Twinkies stockpiled like Fort Knox, only it's golden spongecake. I saw it on TV.

INT. GRIFFINS' LIVING ROOM TV SCREEN - DAY (FLASHBACK)

A **SLOW-MO SHOT** of TWINKIE THE KID swinging his lasso.

JACK PERKINS (V.O.)

And now, back to A&E's Biography:
Twinkie the Kid.

INT. TWINKIE'S PARENTS' HOUSE - DAY (ON TV)

Two human parents, GREG and SHEILA sit on the couch. Nearby is a picture of Twinkie the Kid with his arm around them.

GREG TWINKIE

It was difficult for Twink to play with other children. He was different. He, he... he had no bones. He couldn't really play any sports.

SHEILA TWINKIE

That's why we got him the lasso.

CUT TO:

BLACK AND WHITE SUPER 8 FOOTAGE of YOUNG TWINKIE THE KID trying to lasso a dog, but the rope doesn't even come close. Twinkie starts to cry, but YOUNGER SHEILA, wearing an apron, runs into frame and hugs him. She takes his hand and waves it at the camera as she coaxes him to cheer up.

SHEILA TWINKIE (V.O.)

He'd spend hours in the back yard, playing Wonder Woman. (LAUGHS) Oh, he's gonna kill me.

BACK TO:

Greg and Sheila sitting on the couch.

GREG TWINKIE

He loved that lasso. Not as much as the baton, but we, we put a stop to the baton. He was different enough, y'know?

EXT. HIGHWAY - DAWN (BACK TO SCENE)

The sun rises over a Twinkie factory which looks to be intact. The family **cheers** and runs toward the factory. The doors of the factory swing open, revealing a beautiful, bustling Twinkie factory! The place is overflowing with Twinkie crates as far as the eye can see.

PETER

(BLOWN AWAY) No words... Should have... sent... a poet.

LOIS

(HUGGING PETER) Peter! This is enough food to last us forever.

A couple of FACTORY WORKERS approach them with trays of delicious yellow spongecake treats.

FACTORY WORKER #1

Welcome! I hope you guys like Twinkies.

CHRIS

You bet your cream-filled ass, I do!

The Griffins **ad-lib** appreciation as they start to scarf down the Twinkies. Suddenly, a shower of blue **sparks** shoot down from overhead. It's a swarm of APPLIANOIDS, men fused with low-tech home electronics. One (the source of the blue sparks) is half man, half bug zapper. Another is fused to an electric sweeper. A third has a CD player on his head, shooting CD's at them. A half man, half dishwasher slowly lumbers along on the ground. They swoop down onto the Griffins, making **belligerent appliance noises (answering beeps, blender sounds)**. Everybody **shrieks**.

MEG

What are they?!

FACTORY WORKER #1

Applianoids! They were shoppers at a Millennium Madness sale.

(MORE)

FACTORY WORKER #1 (CONT'D)

Now they're half-human being, half-
household appliance!

FACTORY WORKER #2

They're from the darker side of Sears!

STEWIE (O.S.)

(OFF IN THE DISTANCE) No!! Take the
dog!!!

The family looks to the sky just in time to see a MUTANT WITH
A GRILL FOR A BODY and an oscillating fan sticking out of his
back flying away with Stewie in his grasp.

PETER

Stewie!

LOIS

Oh my god! That George Foreman low-
fat grill took my baby!

Stewie disappears over the horizon as the family looks on in
horror.

END OF ACT TWO

ACT THREE

EXT./ESTAB. PRIMITIVE CITY - EVENING

An aerial shot of a primitive looking city that has been built up around the Twinkie factory. **CHYRON:** "Hostessa, Massachusetts" then "One Year Later."

INT. GRIFFINS' HOSTESSA KITCHEN - SAME

A more primitive version of the kitchen we know and love. The table is set for dinner. Brian reads the newspaper, "The Hostessa Herald." At Stewie's normal place, a photo of him sits like a shrine. Meg and Chris sit at the table, eating Twinkies, and watching a little TV. **ANGLE ON** the TV. A title card reads "This Obliterated House." **Hokey "This Old House" music** plays.

INT. DECIMATED HOUSE - DAY (ON TV)

BOB VILLA stands in a destroyed house.

BOB VILLA

Hey, folks, today we're gonna teach you how to build a primitive lean-to out of loose rubble (HOLDS UP LOOSE RUBBLE IN ONE HAND), twisted sheet metal (HOLDS IT UP IN ANOTHER HAND), and petrified human remains. (HOLDS REMAINS UP IN THIRD HAND). So don't you go away! (POINTS AT CAMERA WITH FOURTH HAND)

INT. GRIFFINS' HOSTESSA KITCHEN - EVENING (BACK TO SCENE)

MEG

(TO PHONE) Hello... Oh, hi, Danny....
Yes, I'm the last girl on Earth.
Tonight? I'd love to.

EXT. BACK YARD - CONTINUOUS

Lois does pull-ups on a tree branch. She's cut like Linda Hamilton in "T-2." Brian approaches.

LOIS

I'm gonna find him tonight, Brian.

I'm gonna bring my baby home. I can
feel it.

Lois drops from the branch and starts doing one-armed push-ups.

BRIAN

Lois, you've been searching for
Stewie every night for a year. I
think maybe you should consider the
possibility that--

Lois springs up and pins Brian to the tree, her hand to his throat.

LOIS

What are you saying, Brian? Give up?

Leave my baby for dead? Never!

Never!

Peter pulls up in his car, which he propels with his feet through it's rusted out floor, like the Flintstone car. In fact, Peter is even dressed like Fred Flintstone.

PETER

(WIL - MA) Lo - is! I'm home! And

I got a little surprise for you.

He shows Lois a little DROID (like R2D2).

PETER (CONT'D)

He can do light housework while
you're out looking for Stewie. And
here's the best part. He dances.

He presses a button. The droid moves briefly, then shuts
down.

PETER (CONT'D)

Aw, crap. I knew there was a reason
he only cost three Hostess proofs of
purchase.

He bangs the droid.

PETER (CONT'D)

Dance you little bucket of--

Suddenly the droid projects a flickering image of Stewie,
dressed in a white hooded cloak.

STEWIE HOLOGRAPH

Help me, family. You're my only
hope. Help me, family. You're my
only hope.

PETER

Crap. Maybe I can still get my money
ba--

LOIS

Oh, my god, Stewie! I knew he was
alive! Peter, where did this come
from?

Brian turns over the robot and reads an I.D. plate.

BRIAN

(OFF DROID) "Made with Pride at the Applianoids Evil Castle and Factory Outlet, located at the corner of what's left of Route 90 and that big dead whale."

LOIS

Meg, Chris! Come quick!

Meg and Chris come out of the house.

LOIS (CONT'D)

We just found out where those appliance creatures are keeping Stewie!

PETER

C'mon, you guys, let's go void some warranty ass!

EXT. ROUTE 90 - NIGHTFALL

Lois leads the family down the road. The sky is cloudy and **thunder rumbles** in the distance.

PETER

Okay. Here's Route 90.

MEG

Yuck. What stinks?

Lois looks to the right.

LOIS

It's the big dead whale!

We see a big dead bloated rotting beached WHALE covered with SEAGULLS and flies.

PETER

It's beautiful!

There's a crash of **thunder** and lightning, which illuminates a tall, ominous appliance factory outlet store with a sign: "Appliances Were Us."

MATCH DISSOLVE TO:

INT. APPLIANOIDS' HEADQUARTERS - CONTINUOUS

CLOSE ON a crystal ball. We see the family in front of the store. They all look very scared.

MEG

Maybe this is the wrong time to bring this up, but Stewie was always in kind of a foul mood.

CHRIS

Maybe you guys could just have another baby.

BRIAN

Yeah, you don't have to have it yourself. You can just Mia Farrow one.

LOIS

He's in there. I can feel it. Hang on, Stewie! Mommy's coming.

SFX: Slithering.

PULL BACK TO REVEAL that the crystal ball is slowly being stroked by a tangle of slimy purple tentacles.

EXT. OUTLET MALL - MOMENTS LATER

The family hides behind a row of trashed coin-operated kiddie rides. They watch as APPLIANOID GUARDS march towards the entrance to the store.

CHRIS

We'll never get past those guards.

LOIS

I have a plan. All we gotta do is --

We hear a **rattling** sound. The family looks over to see Peter riding a coin-operated fire truck.

LOIS (CONT'D)

Peter!

PETER

(VIBRATING VOICE) I'm listening, I'm
listening.

EXT. OUTLET MALL - MOMENTS LATER

Peter, wearing an electric waffle iron over his head, pops into frame, followed by Lois, with a toaster-oven on her chest.

PETER

(WHISPERS) All clear.

Brian has a blender tied to his head. Meg wears a calculator around her neck.

LOIS

Where's Chris?

Chris pops up, holding a spoon.

CHRIS

I'm not Chris. I'm a Spoon-a-matic.

LOIS

Move out!

The family moves toward the front door and falls in line with guards as they walk into the store. The Guard at the front of the line stops.

GUARD

Halt!

Everyone stops, except Peter, who plows into the Guard in front of him.

GUARD (CONT'D)

Wait a minute. You're not one of us.

You're just a waffle iron wearing a fat guy. (OFF BRIAN) And he's wearing a blender on his head.

The guards start to grab the family. Peter grabs the spoon from Chris's hand and jams it into the Guard's appliance. He short circuits. The other guards rush to his aid.

LOIS

Run!

The family dashes into the outlet, into the heart of darkness.

INT. OUTLET MALL - CONTINUOUS

The place is spooky and in ruins. The family runs through the store.

INT. CHAMBER - CONTINUOUS

They run into a large room that was probably used for car stereos or something. A large curtain covers one end of the room.

LOIS

It's a dead end!

They turn to backtrack but the doors **slam** shut.

FAMILY

Ahh!

MEG

Mom, I'm scared.

PETER

Don't you worry, kids. (SMUG) I've
got a way to put an end to this,
right now.

Peter turns to **THE CAMERA** as we do a **FAST ZOOM INTO** Peter's
face.

PETER (CONT'D)

(YELLING) Live, from New York, it's
Saturday night!

A few beats of silence. A deep, hideous, monstrous, horrible
voice echoes through the chamber.

MUTANT KING (V.O.)

Attention, shoppers! I am the Mutant
King! Today we're having a blue
light special on aisle dead!

The curtain slowly starts to rise. The family **gulps** and
clutches one another. We see a mass of slimy purple
tentacles, an octopus body, and then...

STEWIE (O.S.)

Hello, Mother!

...Stewie's head! Flanked by a regiment of APPLIANOIDS, the
STEWIE-CREATURE sits grandly atop a golden high-chair throne,
a crown upon his head. The family **gasps**.

LOIS

(OVERJOYED) My baby!

Lois darts for Stewie, but the Guards step in her way.

STEWIE

Not anymore, Mother. Now... I AM
KING!

CHRIS

Dude, what happened to you? You look fierce!

STEWIE

Well, I take care of myself.

Stewie gets up and begins slithering from side to side.

STEWIE (CONT'D)

You see, it wasn't long after my abduction...

DISSOLVE TO:

EXT. OUTLET MALL - DAWN (FLASHBACK)

As the sun rises, the pack of APPLIANOIDS (from the year before) approaches the store with Stewie in tow.

STEWIE (V.O.)

...that the Mutants' intent became painfully clear. They hoped the innocence of a baby would help them reclaim their lost humanity. Boy, did they get a wrong number.

Stewie is brought into a CROWD OF APPLIANOIDS. A half man, half cappuccino maker comes forward, politely.

APPLIANOID

Oh, please, can you help us?

STEWIE

Oh, I'll help you. Come closer... closer...

The applianoid comes over to him. Stewie **slaps** him.

STEWIE (CONT'D)

Now whip me up a mochachino. (POINTS
A WARNING FINGER) With real cream,
Conky!

INT. CHAMBER - NIGHT (BACK TO PRESENT)

STEWIE

And thusly, captive became king.

CHRIS

Dude, how'd you get the tentacles?

STEWIE

Oh, these? (WAXES MELANCHOLY) A
failed attempt to turn my legs into
flame-throwers. (COVERING) But no
matter. Stiff upper lip. All is
well. That sort of thing. The good
news is, you're all going to die!

LOIS

Oh, someone's going through his
terrible two's. Give Mommy a hug.

She goes over and picks him up. The Applianoids **gasp**.

STEWIE

Release me! Guards, kill her!

LOIS

I can't believe what a big boy you
are now. And so handsome...

STEWIE

(PERPLEXED) What the devil are you talking about, "handsome?" I'm repugnant. (WAVING TENTACLES) Look at me. God forbid I should get tentacular cancer.

LOIS

Aw, honey, no matter what, you'll always be my beautiful baby boy.

Lois smothers Stewie with **kisses**. The Applianoids start to tear up.

APPLIANOID #1

If she can love that hideous freak, maybe there's someone out there who can love us.

STEWIE

Stop this! Attack her!

LOIS

Peter, let's take our big boy home.

PETER

Yeah, I guess we can flood the basement and throw his toys down there.

Stewie continues struggling in Lois' arms as she leads the family out of the throne room.

STEWIE

Noooo! I'll ink you all!

Stewie begins **spraying** black ink all over them. Everyone **laughs**.

Chris starts slipping around in it like a Slip 'n Slide with his funny **laugh**.

EXT./ESTAB. GRIFFINS' HOSTESSA HOUSE - NIGHT

INT. GRIFFINS' HOSTESSA LIVING ROOM - SAME

The family watches TV.

INT. POST-APOCALYPTIC NEWSROOM - NIGHT (ON TV)

Tom and Diane are in a "TODAY" Show like set, in front of a large picture window. Outside, we see a large CROWD, including some JOINED MUTANTS waving.

TOM

We conclude our special New Year's
Eve salute to this past year, by
taking a look at some of those who
are no longer with us. Diane?

As Diane reads the names, we see pictures illustrating them on a monitor.

DIANE

New Jersey. Delicious Asian Reporter
Tricia Takanawa. Birds. George
Clooney. The polar ice caps.

Suddenly a huge tidal wave **crashes** through the studio, washing them away.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

LOIS

Well, it's certainly been an eventful
year. The world was destroyed, Meg
had her first date, and I finally
finished "The Horse Whisperer." And
even though some of us are horribly
mutated, our family is together again.

PETER

Hey, Stewie, it's almost time!

STEWIE

Oh, for god's sake.

Stewie begrudgingly slithers on top of the TV, raises five of his tentacles, and lowers one for each number as the family counts down to the year 2001.

EXT. GRIFFINS' HOSTESSA HOUSE - NIGHT

We slowly **PAN OUT** to see Hostessa twinkling in the crisp New England night.

ALL (O.S.)

Five... four.. three... two... one.

Happy New Year!

PETER (O.S.)

Hey, Stewie, now do that trick where you make my arm swell up.

STEWIE (O.S.)

Trick? That's not a trick, it's a sting!

DISSOLVE TO:

INT. LUXURIOUS BEDROOM - MORNING (LIVE ACTION)

SFX: Shower running.

PAM EWING (Victoria Principal) is asleep in bed. She wakes up and notices the sound of the **shower**. Puzzled, she gets out of bed and tentatively walks toward a bathroom. As she opens the bathroom door, we see BOBBY EWING (Patrick Duffy) step out of the shower.

PAM

(GASPS) Bobby?

BOBBY

Morning.

PAM

(AGITATED) Oh, Bobby. I just had the weirdest dream. I dreamt I saw the strangest episode of "Family Guy." There were mutants... and Stewie was an octopus and--

BOBBY

(HOLDING HER IN HIS ARMS) Shhh... it's alright. It's going to be okay.
(THEN) What's "Family Guy"?

FADE OUT:

END OF SHOW